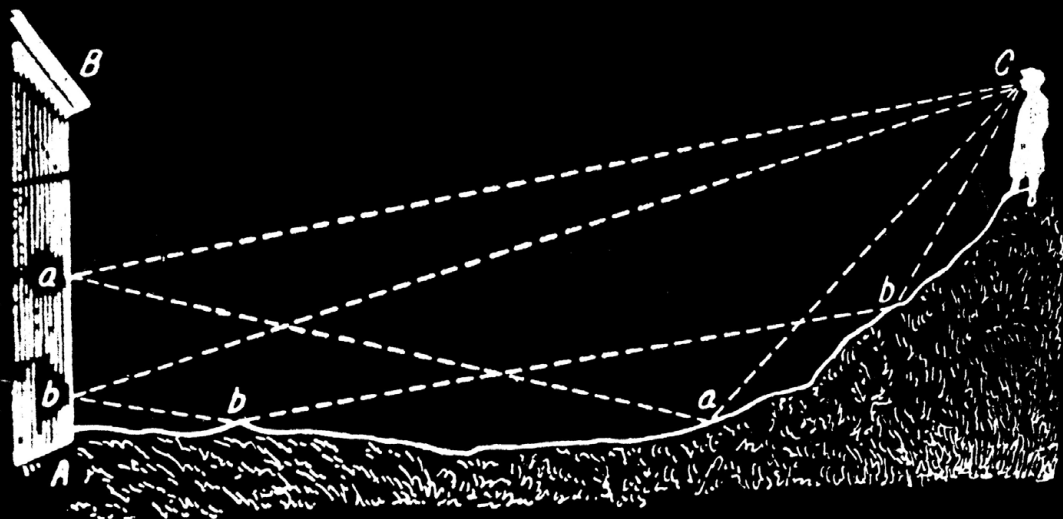


[The Netherworld]



Bezna #4
[The Netherworld]

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The Second Body and the Multiple Outside

Alina Popa

Patho-logical knowledge

A body doesn't coincide with itself

Brian Massumi

In a visual field a thing which doesn't coincide with itself is a blurry thing whose position cannot but be approximated. This would correspond to an epistemology based on uncertainty - unlike the Western knowledge relying on truth and certainty, on identity and fixity of laws underpinning a logical system or a scientific theory. That is perhaps why blurry images bring about fear of unknown and are associated with terrorism, forensics, criminology or disabled sight thus poor logic.

A thing which doesn't coincide with itself is a frightful micro-cosmology. Healthy thought ceaselessly introduces a succession of time or a minimum causality in order to distance the indistinguishably different points and soften up the reasoning process. Usually, in classical philosophy time has privilege over space, so that space is created in time, one cannot think the emergence of form and space without the ticking causality of time, emergence without anteriority. Blurred thinking or better said patho-logical thinking (patho-logical is collapsing the logic of sense, of pathos and an impaired, diseased logic, a counterintuitive, stubborn and humiliating logic) can only grasp the necessity of uncertainty, of a blunt identity, of emergence without anteriority.

A diseased world from which time has been severed is a suffocating breathless world of absolute instance, of infinitesimal nowness where emergence equals eternity and events don't happen, they just are, frozen in a snapshot of overlapping actualized potentials. It is a deaf vibrancy, a non-acoustic oscillation of matter-strings, a traumatic sensorium, an inhuman regime. It is not anymore a vibrant matter(1) which folded onto a plane produces an unstable map of forces and trajectories, but a stable instability, a map of the untraceable, the unrepresentable only a sadistic, suicidal thought could try to think. A productive paralysis similar with the "cruel thought" of Antonin Artaud. This collapse of movement and stability, this grounding of the ungroundable would be a world at the limit of thought, without process, a world of contradiction and paradox, of despair and catastrophic reason.

In mathematics, a point which doesn't coincide with itself is a collapse of a regime of representation, the one made available and

habitual by the Cartesian coordinates, where two values - the abscissa respectively the ordinate - determine uniquely a point. Taking seriously a non-Euclidean geometry (where there exist two lines that never will or can meet) and thinking intensely two different points with the same coordinates (a contradictory identity) can produce psychic unrest and nervous breakdowns. Under this regime of representation coming infinitely close to nonrepresentation, where analogy is out of place and analysis is close enough to paralysis new corrupt concepts can emerge: concepts that are dangerously closer to the unreasonable and can be rather produced than interpreted.

From this burrowed plane of emergence what we call the Second Body appeared: a potential acquired body that could replace the first body as the body of discipline, of norm, of routinized movement, of economical habit.

The body-home and the one-world

We are inhabiting our first bodies like homes(2), we make our dwellings in the flesh the same way as we see earth as an abode(3), as familiar and protective surface that will hold no matter what. The first bodies are pleasurable, customary, they are poor actualizations of what a body can do. There is a violent history of producing this instrumental body-home, of subduing it to a strict work discipline. Taming the rebel limbs by subordinating them to a controlling mind necessitated a long process that started with the establishment of a certain scientific paradigm that became dominant from Renaissance on. Silvia Federici is discussing at length in her book "The Caliban and the Witch" the way the first capitalist machine - the body-machine was produced, beginning with the 16th and 17th centuries, as well as the role of the great witch-hunt, the enclosures of land and erosion of community(4). Along with the advent of capitalism, a uniformity of points of view was enforced and maintained - the primacy of sight and the canonization of central perspective are key aspects of the process. The world became one and the perspective unique, based on an "objective universality of bodies and substance"(5).

Unhome - a world of horrific openness or weird simplicity?

For Tom Sparrow(6) human habit is directly involved in an economy of the vital: "The body is laced with an implicit knowledge that enables our escape from brute being". Brute being is catastrophic and suicidal, it is overproductive and out of focus, destructively open because it

can never learn and repeat. It is unstable matter fluctuating in and out of form. "We can locate the basis of our behavioral habits in our sensations. An affective circuit, or what James calls a habitual chain, is a series of muscular contractions that are correlated point by point with a series of sensations". Second body is about destabilizing the series, introducing the viral into the visceral algorithm to open a patho-logical thinking and an abysmal level of affect. There have already been attempts at getting out of the protective shell, of dissolving one's organs, of losing one's "human constitution". Clarice Lispector(7) was looking for "the great courage to resist the temptation to invent a form." In every moment we are about to take an intimate shape, to consolidate in a known form, to create the world around us as we know it. There is an immense "fear of being undelimited", of losing periphery, of falling through the ground. It is the fright of ungroundedness, the horror of being on the brink of the solid. To escape from form is to melt one's habits, to exhaust reserves, to give thought a liquid ground and be on the brink of extinction. "Putting one's mouth into the matter of life" or breaking "through language in order to touch life"(8) is reaching for this formless form, for the collapse of the ecstatic. The act of consolidation should be the second last before annihilation. Survival thus requires a last salutary gesture of inhibition: "Now that I have to save tomorrow, that I have to have a form because I don't sense that I have the strength to stay disorganized, now that, fatefully, I shall have to frame that monstrous, infinite flesh and cut it into pieces that something the size of my mouth can take in, and the size of my eyes' vision, now that I shall fatefully succumb to the necessity of form that comes from my fear of being undelimited— then let me at least have the courage to let that form form by itself, like a crust that hardens on its own, a fiery nebula that cools into earth. And let me have the great courage to resist the temptation to invent a form" (Clarice Lispector).

All organisms create experimental rules to simplify their world. Habits of perception organize the environment, running an apparent compact, stable reality on and on. They make up the operating system lacing the world together, preventing the stricture of the real from loosening at every instance. Inhibition is necessary in order to function. Every fixity, every identity is an inhibition of the continuous production of natures.

Self-reflection - the cage of interiority - inhibits the becoming freezing it into too known a world sustained by an immovable ground. The second

body is a post-self body facing a catastrophic openness, the nightmarish gulf of the unknown. It a body of minimum stability. For a post-self body the outside has contaminating effects, as in the case of the Amazonian Juruna. Aparecida Vilaça considers that "alterity, not identity, is the default state in Amazonia"(9). Constantly "abducting the outside" (Reza Negarestani), the alterity, the unknown "a latent possibility of alteration" is ensured. In order to become, to metamorphose one has to operate at the level of impersonal affect and alien knowledge. "Will and consciousness are subtractive"(10). Every actualization is a closure, strangling the field of the possible. As soon as something becomes present, that something subtracts itself from the potential. Every actualization is "a movement away from the future". Or in Clarice Lispector's words: "thought is obedience". If "foresight closes the world", then we need to suicidally persist in the closure of oneness, to dwell in the disfunction of two points trying to inhabit a same space. Out of this desolation something can happen. In every negativity lies the possibility of a netherworld.

A simplified world of paroxysmal habit devoid of self-reflection can be extremely intense. For example, a body of a tick produces a world of unbound pathos. Waiting in blindness even eighteen years for the striking smell a furry surface to enter its reach, the tick lets itself fall at the right moment, exactly when the hairy skin and warmth is below. It dispassionately feeds on the awaited blood, just to leave its world and die(11).

As the tick, a second body needs to practice different habits in order to hold its world together, be it even for an instance. Could it be that the faintly stabilized world of a "chronically unstable body" be a world of awesome simplicity like that of a tick? Could a new habit inhibit a horrific openness into a world of weird simplicity?

The second body - a the nameless body

In the present economy that feeds itself on life and innumerable ways of being, the price to pay is the "scarcity of the possible" and an "underdeveloped everyday life"(12). The vital coincides with the economical, consumption becomes marketing and being becomes a job. There seems to be no morphological freedom in the sense that the forms of life we embody are prefabricated. "The effects of power on us is our identity"(13). In today's society of control, power acts by circumscribing the virtual, by "confining the outside"(14) and producing flat bodies as mere screens for the projection of images. The spectacle is not only outside, we have become the spectacle.

Staying paralyzed within the same habitual chains that form our identity and mold our bodies maintains the vital, but keeps it fix and poor: "One makes oneself someone by giving oneself form. One acquires an identity, a gender, a function, a solidity"(15). Production and acquisition are about rendering the already solidified affectable, liquidifying the solid, terrorizing the rigid. This is what contemporary capitalism has understood and has enacted with the flexibilization of work, the opening of markets, the financialization of the economy. A liquid economy is involved in mining not only the environment but the life-potential. It works closely to the vital principle and thus organizes around fear. It wants to be a capital-vitalism where commodities are ensouled and living is commodified.

The world that hardens up around us is just a collective perception of homeness. A constructed safety which oftentimes sinks into boredom, depression and exhaustion of the imagination. Fixation and attachment are embedded in the society of spectacle. To reach for another outside, this real needs to destabilize, to unhome, the body needs to find a new human, to unself. We need to work with our presence, with unknown kinds of presence, "to lose our third leg" - the one that we were not aware of having. Become disorganized matter, blobs of chaos, slime molds. To unvertebrate ourselves and give the vestibular over to vertigo, become mollusks. To grow "thousands of cilia blinking", to become "protozoic, pure protein"(16). Or let the completely unimaginable take over.

While the first body is a body of norm whose schema follows the most common habitual geometry, the second body is the body of cataclysmic gesture, of traumatic posture which bends the reason and is riding on affect. It is not a contorsionate body which exceeds its honest representation like in mannerism or even more (but actually less interesting) in baroque. It is a postyoga inhuman body, unrecognizable in its perverted ontology. It is the ever postponed inhibition of the bruteness of being, the regime of the mold, amorphous excess.

Our body posture, our habits and the available micro-movements determine certain concepts, a gestural rationality at the basis of politics, of the organization of society. We need traumatic concepts and a humiliating logic to activate a different kind of affective reasoning that could produce another body. What can be produced is neither a new subject nor an object, but the conditions for new possibility of being a body.

There are two ways: to posit a new concept (i. e. the second body) which will then capacitate this unknown body to form or vice versa, to render the available body unknown and see what new concepts this act produces. Working with the unknown means there is no need to try to know what is to be human, but to axiomatically enter the inhuman, posit being before knowing. There is no need of knowing the home for we are never at home.

The gesture of trying to know - to know obliquely and not in the sense of classical perpendicular knowledge - what a second body is, or better said first to produce it and then to know it, is a horrific mathematical gesture, or in Lovecraft's terms a "monstrous perversion of geometrical laws"(17).

We don't know what a second body is, but as long as unthought is productive and affect is real, there is work to do with the unknown part of the concept. Second Body is a concept that produces presence and vice versa. Like Lovecraft's "nameless thing" the second body cannot be uttered and represented, we can never understand it by means of reason and consciousness what this second body is. We can just speculatively posit it, force its emergence, work with it axiomatically. This methodology is not about finding the truth, the true body or its essence, but about unfolding a manipulative thought which is above all productive. We can produce this nameless second body, abduct it from the outside - an outside both in the sense of potential and of exteriority, unknown, unthought.

The multiple outside and the second space

Two points that occupy the same space can throw our references into crisis and activate a traumatic reason, a patho-logical knowledge. But is it the same space that the two points occupy or could each point generate its own space, which we see as one just because we are frozen in a logic that conceives of the real as unique? The trauma of the two points suffocating the same space generates a need to rebel against the homeness of the earth, against the stability of the real, the fixity of axes determining a space. It produces a bending of thought, a vulnerable reasoning that is able to grasp an affectable physics, with no stable laws underpinning a logical reality - a patho-logical production of different realities under a multitude of perspectives.

It would thus seem that both for the first body - a normative, human body and the second body - an unknown, inhuman body there is the same world to inhabit, one space to occupy. Again we deal with

a suffocating unprinciple, with a weird abstract in which reduction is asymmetrical, the space is reduced to one and the bodies inhabiting the same amount of space remain multiple, unreduced. Nevertheless, this trauma is not enough.

Classical Western knowledge has conceived of the real as unique. It is part of our ontological regime that there is only one single space determined by identical laws that can comprehend points or units and only one reality producing bodies identical in their nature. European anthropology has been preoccupied with describing the native's point of view on reality. Following a multiculturalist approach, there is only one reality and different takes on the real, informed by the corresponding cultures. This is precisely what Viveiros de Castro has turned upside down with his work on the Amazonian societies. While the Europeans have attached to a totalitarian Western worldview a multiculturalism to be distantly studied and surveyed, the ontological multinaturalism of the Amazonian Indians is the closer to "theories of the possible worlds", "outside the infernal dichotomies of modernity"(18).

For the Indians there is a homogeneity of viewing thus representing the world, what changes is the world itself once being viewed or better said, sensed. This is the catastrophic worldensing of the indigenous: not only we have two points that occupy the same space, but we have two points that generate two respective spaces, just that the spaces seem indistinguishable because we are caught into our single perspective. Perspective is nevertheless unstable, as unstable as bodies are. The catastrophe is the liquid ground such a thought floats upon - it is an ungrounded onto-epistemology because perspective can drift away, the same as bodies can transubstantiate and generate a different reality. The real becomes a metamorphic sensitive fabric, as bodies become volatile and the unknown is always lurking around the familiar.

Of course this kind of reasoning has contaminating effects on the relation to the discipline of anthropology itself. Viveiros de Castro's indigenous alter-anthropology is "anthropology as antropophagy". As in the 16th century Tupinamba bellico-sociological cannibalism as well as in the Araweté funerary cannibalism the crucial question is: "What is it that is eaten?" Because it is neither the objectified body nor the subject of the enemy that is being eaten, but the enemy's point of view. In the same way, the new anthropology of Viveiros de Castro is cannibalizing the native's point of view, it's a contagious encounter with a different

ontological and epistemological regime, not a distant scientific activity which just records alterity for the Western collection of knowledge.

Interestingly, Indian thought overlaps with Schrödinger's theory of the worlds produced by experiment. This is an example of how thought experiment can unfold the unreasonable or what Western knowledge relegated to the obscure and irrational - as were considered the indigenous ontologies. By studying nanoparticles Schrödinger's experiments show that reality (in the sense of the actual) appears after measurement. Nature is a product of intervention, it is not pre-given, but a process under construction. Not only we cannot know without interfering with what we are observing, but we constantly produce worlds. This is yet another instance of how "the notion of truth becomes affectable"(19). Knowledge (even scientific one) cannot be a mere event of revelation but a chain of events in which the unknown is posited before the known and becomes the primary productive force, unfolding a truth that is not transcendental but a further node in a network of invention. Of course, problematic remains the question of authority, which is too easily given to anything coming under the notion of science, while the alter-thinking of the Indians is ignored as dangerously obscure. However, if agency lies at the limits of the inhuman, it can be equally in the shadow-souls of the Amazonians as in the yet unknown outsiders to be scientifically produced.

Following Amazonian perspectivism and the multiple reality of nanoparticles, a different body pertains to another configuration of the known, at the same time being generated by and generating a different world. Alphonso Lingis even talks about the possibility of "drifting into a second space": "What of the possibility of releasing one's hold on the levels, drifting into a sensible apeiron without levels, into that nocturnal, oneiric, erotic, mythogenic second space that shows through the interstices of the daylight world of praktognostic competence?" He too mentions a second not body but space, the affectable space of night, of lucid dreaming and shadow-knowledge. Bruno Latour hints at a similar process of emergence of bodies and worlds, although he does not mention at this time the new Amazonian anthropology: "Acquiring a body is thus a progressive enterprise that produces at once a sensory medium and a sensitive world"(20). A body is an acquired body that produces its world anew on and on.

Massumi too has developed a notion of body which is at the same time abstract and concrete,

actual and virtual contradicting thus the third logical principle (the law of the excluded middle). This body is both in itself and outside of itself, it “infolds the outside”, it constantly abducts its exteriority. As abstract and potential, the body is “radically open”, so that exteriority is interiorized without mediation. Mediation is an inhibitory act, that is why consciousness is subtractive. Massumi’s autonomy of affect complements the Amazonian theory of multiple natures. Without the latter, it would seem that the virtual is exclusively in this world. That’s why the virtual body seems to be captured by today’s extractive economy, by the affective mechanisms of control. Capitalism modulates the potential, but it dwells in its own one-world annulling the agency of the unknown. A second space and a second body would generate a different outside, by abducting the unknown. Not in an escapist sense, because it would just banalize the world of capitalism as a contingent and not a necessary world.

As long as we are caught in the present available body, there is indeed no outside. The problem is not that there is no outside, but it lies precisely in the fact that we are caught in the same outside without working with it. There are multiple outsides to be produced. Even one devoid of human and without thought.

1. see Jane Bennett, *Vibrant Matter A Political Ecology of Things*, Durham and London: Duke University Press, 2010 - a philosophical and political project against the modern idea of “parsing the world into dull matter (it, things) and vibrant life (us, beings)”

2. for a discussion on the perpetual creation of homes as economic and political mechanisms of control and the expanded notion of homelessness see Alina Popa, *The Crises of (Com)passion and the Corrupt Audience*, 2012 <http://affectivealgorithm.wordpress.com/2012/08/06/the-crises-of-compassion-and-the-corrupt-audience/>

3. “the Earth has been used to ground thought instead of bending it” from Ben Woodard, *On an Ungrounded Earth Towards a new Geophilosophy*, brooklyn, NY: punctum books, 2013

4. Silvia Federici, *The Caliban and the Witch*, New York: Autonomedia, 2004

5. Eduardo Viveiros de Castro, *Metafísicas caníbales Líneas de antropología postestructural*, Madrid: Katz Editores, 2011 (edición digital)

6. Tom Sparrow, *Bodies in Transit: The Plastic Subject of Alphonso Lingis*, <http://t.co/oM9oFTAH>

7. Clarice Lispector, *The Passion According to G.H.*, the University of Minnesota, 1988

8. Antonin Artaud, *The Theater and Its Double*, New York: Groove Press, 1958

9. Aparecida Vilaça, *Chronically Unstable Bodies: Reflections on Amazonian Corporalities*, 2005 http://www.ppgasmuseu.etc.br/professores/aparecida/txt/chronically_unstable.pdf

10. Brian Massumi, *Autonomy of Affect in Brian Massumi (ed.), Movement, Affect, Sensation Parables for the Virtual*, Duke University Press, 2002

11. Giorgio Agamben, *The Open*, Stanford California: Stanford University Press, 2004 (see Uexküll’s research on the tick)

12. Guy Debord, *Perspectives for Conscious Changes in Everyday Life*, 1961 <http://www.bopsecrets.org/SI/6.everyday.htm>

13. Brian Massumi, *Navigating Movements* <http://www.brianmassumi.com/interviews/NAVIGATING%20MOVEMENTS.pdf>

14. Maurizio Lazzarato, *The Concepts of Life and the Living in the Societies of Control in Martin Fuglsang and Bent Meier Sørensen (eds.), Deleuze and the Social*, Edinburgh: Edinburgh University Press, 2006

15. Alphonso Lingis, *Sensation: Intelligibility in Sensibility*, New York: Prometheus Books, 1996

16. Lispector, *The Passion According to G.H.*

17. see H.P. Lovecraft, *At the Mountains of Madness in H.P. Lovecraft: Great Tales of Horror*, New York, NY: Fall River Press, 2012

18. Viveiros de Castro, *Metafísicas caníbales*

19. Denise Ferreira da Silva, lecture, Paf, 2013

20. Bruno Latour, *How to Talk about the Body? The Normative Dimension of Science Studies*, 2004 in *Body & Society* 10



Monster Practice



Sleep-work



Food Meditation



Losing the Human Shape



Near-death Experience

Second Body (Shadow Body)

Florin Flueras

First Body

Since the end of the 60s it was clear for many people all over the world that it is not enough to try to oppose the economic-political order. The problem is not just about how to bring more bodies into the streets to fight the power and the obvious problems, but also about what kind of life powers those bodies. The bodies of the protesters and that of the rulers are not that different - in spite of the racial, sexual and class differences, at certain levels we share a degree of rigidity and limitations in our bodies, life capacities and potentiality. Intuitively, a lot of what happened at the end of the 60s was very much about addressing this situation, and about an liberation of the body from racial, sexual and disciplinary constraints. Since then it was a lot of talk about capitalism that constructs our minds and bodies, about an imperative to follow our desires and to bring freedom to the body. And some experimentation with common living, sexuality, psychotropic substances and everything that can be done to bring freedom of the mind and body.

A good example for this attitude was the passing from a disciplinary regime to a sort of expressive regime of the body in the dance of that period. Improvisation was the keyword and everything seemed to be possible, the body freed from the classical and modern dance discipline could finally express itself. The enthusiasm and the joy of the freedom lasted for a while but, after years and years of self-expression, a depressive moment arrived when the realization that there is no 'itself' to express couldn't be postponed. The 'authentic movements' and the expressions of the 'freedom of the body' started to appear just as a bunch of clichés, stereotypes and patterns of movements - recombined remains from the trashed disciplinary dances. The same happened also with the less dancing bodies - our bodies of the post-disciplinary, control society are the expression of automatisms and habits from the previously disciplinary and older power regimes. Old and new commands are embodied and expressed in our free movements and behaviors.

The free body - obtained through hard experimentation with all kinds of substances, all kinds of sexuality and all sorts of techniques of freeing ourselves - got exhausted and turned up not that free after all. The joy and the sensation of freedom felt from getting out of the disciplined

body was quickly consumed. Soon the party was over and hangover lasted many years after Woodstock. Woodstock is also good example of how the freedom of the body was transformed into a spectacle, a representation of freedom largely consumed. After that, the capturing and instrumentation of this 'free' and self-expressive body continues and becomes central to a new economy in which sensibility, intuition, affectability, creativity and other capacities are put to work. 'Express yourself' seems to be the urge nowadays and Facebook is just an example. There is an opening for the consume of more experiences but this kind of liberation does not produce a new body, it is just letting the old body express itself.

Silvia Federici⁽¹⁾ considers that this body that we want to liberate is actually a machine whose construction was necessary for capitalism to appear and develop: "the human body and not the steam engine, and not even the clock, was the first machine developed by capitalism". This body-machine was built with the help of philosophers like Descartes and Hobbes who were also engaged in another necessary project - the annihilation of a more open and sensible body that was present in that period: "What died was the concept of the body as a receptacle of magical powers that had prevailed in the medieval world. In reality, it was destroyed. For in the background of the new philosophy we find a vast initiative by the state, whereby what the philosophers classified as 'irrational' was branded as crime. ... In Descartes, the reduction of the body to mechanical matter allows for the development of mechanisms of self-management that make the body the subject of the will. In Hobbes, by contrast, the mechanization of the body justifies the total submission of the individual to the power of the state. In both, however, the outcome is a redefinition of bodily attributes that makes the body, ideally, at least, suited for the regularity and automatism demanded by the capitalist work-discipline."

There are anthropologists who are seeing this mechanization and radically materialist thinking as "the product of a Western epistemology extending as far back as Aristotle's starkly biological view of the human soul in *De Anima*"⁽²⁾. We can also easily trace back the premises for 'our' tool-body to the moment when the agriculture and the instrumentalization of nature started. A lot of (self)organization was needed, a good occasion for discipline, centralization and dominance to be deployed on the closest nature - the 'own body' and the rest of nature. As a result we have a master - slave relation with 'our body' in which

the body habits, patterns, capacities are reduced to what is economically useful as well as a life and world organized around capturing and predation.

The 60s effort of setting free this tool-body was not enough because, similarly to what happened when this was tried in dance, what remains after the 'liberation' are just stereotypes and clichés. Our bodies are shaped by our type of culture, nature, society, economy, politics, especially in the unconscious layers, in the unknown - at the level of reflexes, habits, perception automatisms, affective circuits, etc. It's not enough to deconstruct or to apply critical thinking to the tool-body or to the world. You need to reconstruct the body and that's a different kind of work. On the other hand we need this tool-body too because it is what we have for navigating this world.

Second Body (Shadow Body)

The familiar habits and patterns of perception and movement are silencing all the inhuman factors in the body. "One instinctually arranges one's life so that the tasks, the tools and the problems and the encounters will recur the same each day, one avoids the limits"(3). In this way the first body constantly confirms the world and its behaviours, the first body always encounters a known, stabilized world. The quantity of known is constantly expanding until it becomes the totality of perception, until we actually perfectly know what a body can do and what a body is. Our bodies are impregnated with a biological conception, there is a scientific knowledge that we put automatically into bodies and objects. We just know that they are made of molecules and atoms not of affects, spirits, or something similar and we take for granted that a body cannot be in two locations at the same time.

Even if this seems a very solid, grounded reality, there are spaces where this scientific, materialist thinking is ungrounded. It is possible that an Amazonian continues the end of the last paragraph about the impossibility of the same body to be in two locations at the same time by saying: "maybe not so much in Europe but in Amazonia it can". This is multinaturalism, one important feature of Viveiros de Castro's perspectivism(4) "a radically objective diversity. One single culture multiple natures". There are multiple natures, different worlds, not an objective reality perceived and interpreted differently in each culture. Viveiros de Castro was aware that in this kind of worlds a dematerialization of the body and of the thinking was necessary: "What I call 'body' is not a synonym with a distinct substance or fixed shape; it is an assemblage of affects or ways of being that

constitutes a habitus". This type of Amazonian material, says Aparecida Vilaça, will allow us to discern a body that is not impregnated with a biological conception, "a body whose existence is fleeting and whose reality lies in the eyes of others"(5).

For a nonscientific organized perception even a shadow can have the consistency of a body and it is much more than an optical effect. For some Amazonian populations the objects or subjectivities that a person incorporates are immediately replicated by that person's shadow(6). Vilaça noticed that many Amazonians use the same word for shadow, soul, traces left by the body, vital principle - because "the soul is actualized as a body in another world, very often conceived as a world in negative, exactly like that of the shadow"(7). According to Carlos Castaneda this world in negative should be cultivated through "not-doing" which consists of "a perceptual game of focusing attention on features of the world that were ordinarily overlooked, such as the shadows of things"(8).

For the new sorcerers described by Castaneda this not-doing together with other knowledge and practices are necessary for producing a double, a strange second body. The Body without Organs seems to be related with this world in negative too, and also with the shadow and night - Artaud wanted to build it by 'dilating' the body of the 'internal night'. And similarly to some Amazonians and the new sorcerers of Castaneda, he didn't wanted to destroy his own 'paralysed body', the organic body the body object of biology, medicine, hygiene, and so on, what he wanted to do was to rebuild or discover 'another automaton' that would generate itself by the "following forces, flows, and time, another time"(9).

We don't know how to produce this kind of a second body or how to work with the shadows or with the external and internal night, but exactly this impossibility can be the starting point, the unknown can become a procedure - 'I don't know' as the constantly present premise. In Real Time Composition (a practice initiated by João Fiadeiro in the field of contemporary dance) an important aspect is to resist the first decision, the first impulse for acting in a certain situation and to wait for a 'second wave', a second inspiration. The first wave options are coming from the habitus, from the automaton body, the second wave, if you learn to recognize it, brings a response that is connected to the newness of the situation and brings presence.

By inserting a tendency to resist the need of manipulating yourself according to what you know, to your evaluation and judgment of the situation, a non envisioned second possibility appears. If at the level of our micro-movements and micro-decisions a small space or a small delay is inserted and a bit of unknowing can occur, then the known retreats a step back, a potentiality for something else to take over appears and this can be felt as newness, as presence. In some zones of contemporary dance the concept of 'presence' is very important. Presence happens when the performer is sensible and she connects with an unknown second reality. And, because that reality is not personal and sometimes not even human, somehow this act of being sensible affects the audience too and the black box of the theater becomes magical.

If the worlds and the natures are organized around habits it is not possible to produce other world and other body through simple acts of volition nor just through theoretical approaches. Instead of changing ourselves and developing new practices, we can add layers of unknown to what we already do, by adding a second nature, second intentions, shadow attention, shadow processes and activities to the everyday behaviours, to the first reality. The first body cannot and does not have to be annihilated or replaced, what we can do is to grow a second body by diverting attention from the known body and feeding the unknown. What could take over is an inverted, negative, shadow attention.

The first body is constituted around an attention which creates the body as an image, as an instrument, as a body schema coordinated from the center of control. It is a spectacle attention which is searching for objects to exploit, an attention which perceives the environment as separate, as something to conquer and dominate. This spectacle attention is stretched to the maximum nowadays and accelerates all the (in)capacities of the first body, especially the incapacity to affect and to be affected(7). Presenteeism according to Peter Fleming can be a form of strike from the first world and first attention: "Presenteeism is where you turn up to your job but you just sit there and you're vacant and you go through the motions and you do the bare minimum and wish you were somewhere else"(8).

The distance, distrust for the first attention and a bit of unknowing are increasingly difficult to produce in our world but they form a necessary ambience for a shadow attention to develop. A second attention that reverses the first attention

and comes from periphery, it goes from body to mind. It is not so much oriented towards domination as around sensibility. It is not about sending commands to the body but more about receiving affectivity from the form of the body. This is an opening attention, an attention that goes towards the unknown. Tom Sparrow, following Strauss, calls this affective attention an "alingual animal intelligibility" - "a type of intelligibility nascent in sensibility, an intelligibility that is affective before it is intelligible and vital before it is rational. It is a pre-rational intelligence that we humans share with the other fleshy beings"(9).

This sensibility connects us to what Massumi calls the 'nonhuman strata' that are integrated in the human body(10) and to what a 'radically open' body absorbs from the context, environment in which it moves(11). Towards a general bioaffectation, a general sensibility and empathy between living organisms are pointing also the studies on 'primary perception' in plant life by Cleve Backster(12). Maybe there is a general communication or circulation that forms of life are sharing or even the 'inorganic beings' if we listen to the new sorcerers described by Castaneda who are placing affectability in the inorganic world as well, by speaking of inorganic entities "with awareness, but no life as we understand life"(13).

The main technique for lucid dreaming and for out of body experiences is to become aware of your body or a part of your body while asleep. This creates a strange feedback loop which initiates awareness and intensifies the presence in the 'dream world'. By making the dreams real or by becoming real in the dream the dreaming body appears. This kind of body attention is an interesting way of creating a body and probably there is a key here about how the first body is constituted, and about how the shadow body can be created. Maybe by deviating a certain amount of attention, of affection, of energy from the first body and the first world in the direction of an intensification of the Unknown, a second attention and a second body can appear, in the same way that, by deviating attention from the dream activity, a dreaming body appears.

For Deleuze and Guattari "the concept is the contour, the configuration, the constellation of an event to come"(14). Second Body can function as a sort of attractor that maybe at a certain point can shake the complete identification with the first body. Second Body as a concept is necessary for a partial coagulation, stabilization and configuration of affects, ideas, practices and habits that arise around the shadow attention. Second Body is a

concept but it can be also an concrete unvisual, ungrounded, unknown body, a second nature or even the body that flies in your dreams. Second Body is not so much about what exists or what is possible, or about what you can comprehend or validate, Second Body is not a body that you have, it is rather a body that has you, it is an occasion through which the unknown can abduct you.

Now my body is engaged in writing this text not only in typing it but also in the production of the text, all the organs involved in the act of speaking are also active in thinking and writing. And now your body is engaged in reading what I write. Both our activities intensify the principle of a mind organizing and commanding the body. But concomitant to this executive flow there is a second, affective flow that comes from the body, which is usually silenced. While you are reading this a second attention can be added by feeling the information that comes from the posture, small movements, expression of the face and the atmosphere around them. And by feeling the shadows that in this way become more important than the features of the world. This can change a bit your perception of beings and objects in your proximity or even distance. By registering all these a small sensible feeling between you and the forms of life and objects around you can appear. You add in this way a second perception, a non interpretative one: that is related with a direct sensibility. If this shadow attention becomes a habit, a shadow body and other worlds acquire some consistency.

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Shadow Practice

The Anus Origin Myth of Taulipang Indians of Guiana*

In the deep past, animals and people lacked an anus with which to defecate. I think they defecated through their mouths. Pu'iito, the anus, wandered around, slowly and cautiously, farting in the faces of animals and people, and then running away. So the animals said:

"Let's grab Pu'iito, so we can divide him up between us!"

Many gathered and said:

"We'll pretend that we're asleep! When he arrives, we'll catch him!"

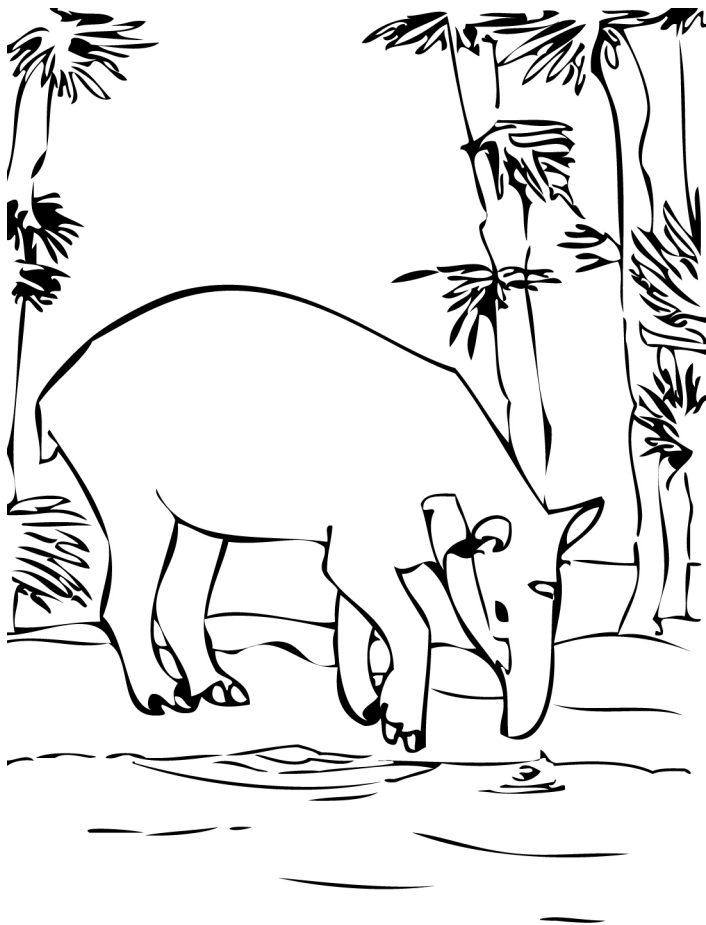
So that's what they did. Pu'iito arrived and farted in the face of one of them. They ran after Pu'iito, but couldn't catch him and were left trailing behind.

The parrots Kuliwaí and Kaliká got close to Pu'iito. They ran and ran. Finally they caught him and tied him up. Then the others who had been left behind arrived: tapir, deer, curassow, Spix's guan, piping guan, dove... They began to share him out. Tapir eagerly asked for a piece. The parrots cut a large piece and threw it to the other animals. Tapir immediately grabbed it. That's why his anus is so huge.

The parrot cut a small, appropriately-sized piece for himself. The deer received a smaller piece than tapir's. The doves took a little piece. Toad arrived and asked them to give him a piece too. The parrots threw a piece in his direction, which stuck on his back: that's why even today the toad's anus is on his back. All the animals, birds and fishes received a piece. Then the small Karóid eel came up and also asked for a piece. The parrots threw a piece towards him, which stuck to his throat: to this day his anus is on his throat.

That was how we acquired our anuses. Were we without them today, we'd have to defecate through our mouths, or explode.

* recorded in 1905 by Koch-Grünberg, quoted in Viveiros de Castro, *Immanence and Fear*, published in *NatureCulture*, 2012



Anta (tapir) - coloring page

The Story of the Fall (fragment)

Veda Popovici

„As you might know, the Full Fall did not occur suddenly, but it was a gradual process. However, it is considered that it took approximately half a year until people started massively to know they are living the Full-Fall. And it took approximately three years for the Full-Fall to develop to an uncontestable irreversible state. After the peak, events slowed down and the important Processes started in the Full-Fall continued at normal, every-day rate.

(...)

It was the time near the end of the Revolution in Turkey that the Slogan appeared. It wasn't really clear who started it, neither is it important. "Forget Revolution/Reclaim Apocalypse" was spreading virally across social networks and communication systems. Slightly pop, slightly absurd, slightly scary, the Slogan quickly became highly contagious and extremely popular within months. Just four words seemed to be able to tell a lot about the general inefficiency of mass protests, the commodification of the idea of "revolution" and the highly spread out feeling of no-way-out. It was a great way to attack capitalism's ultra-refined capacity of cooptation. (...) Some people were carrying the Slogan like a lucky charm, some used it like a mystical mantra, some developed theoretical methodologies to attack normative systems of knowledge and some started to think about developing a praxis. The great thing about the slogan is that by giving up any visible political ideology, it appealed to people both reluctant to political approaches and to religious systems. It was a simple idea that contained all the desperation, playfulness and anger of so many and was suitable for a high use of all the contemporary tools of mass/viral/social communication: memes, movies, videos, tweets, statuses, banners and so much more. (...)

It soon became very obvious to many that the Apocalypse culture developed by the entertainment industry was nothing more than one of capitalism's typical strategies meant to anticipate and incorporate. At first, some were still excited about it, but soon people got massively disenchanted. What were supposed to be scary, dramatic movies – thrillers as they called them – were massively making people laugh until they cried. It just looked like a poor imitation of the real. A poor expression of a great collective fantasy. It became clear that what was happening was something far from the reach of Hollywood.

Only several years had passed, when the idea of the Fall appeared. Sprung from the people concentrated on developing a praxis, the Fall strategically contained all of the great components of the Slogan. The idea was that for the Apocalypse as an end-to-the-world-as-we-know-it-to-happen, all of the great man-made systems had to fall. To Fail – Brake – Collapse – Bankrupt – Crash – Ruin. All of these processes were contained in the idea of the Full-Fall.

But how could the Full-Fall be enacted? Three important things were clear:

1. Multiple systems had to crash: from transnational security systems, great industries, bank, citizenship and consumers data systems to the stock exchange, war systems and trafficking people and substances to the grand systems of work, racism, patriarchy and the likes.
2. There wasn't any critical mass outside of these systems. Somehow, all of these worked together to envelop most of the world's population. Thus, the strategy had to be developed from within and it had to be, simply, the refusal of participation.
3. What prevented the systems from collapsing was Fear.

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NOW-FALL HANDBOOK

Type #4

The Now-Fall type #4 is suitable for:

- daily practice
- stand-to-fall position
- back fall
- all surfaces
- overall good health and mobility
- regular to sensible emotional condition
- all ages

No special gear required.

The Now-Fall Handbook is a training tool for the Full-Fall process.

The 10 basic rules of Now-Fall training

- 1. When falling, your body is the carrier of a powerful energy.**
- 2. When falling, let the energy go through you, don't try to stop it.**
- 3. When falling, disperse the Fall energy, don't concentrate it in one point.**
- 4. When falling, try to get closer to the ground and not further.**
- 5. When falling, embrace fear as eliberatory feeling.**
- 6. When falling, avoid landing on (in unprefered order):**
head, neck, base of spine, knees, elbows.
- 7. When falling, keep a flowing, rolling move.**
- 8. When falling, always tuck chin.**
- 9. When falling, always try to fall on a side.**
- 10. The aim of the Now-Fall training is to reduce injuries to the minimum, when falling.**

INSTRUCTIONS

1. Standing position.



2. Get closer to the ground. Feel your bodyweight drawn to the ground. Keep arms close to body.

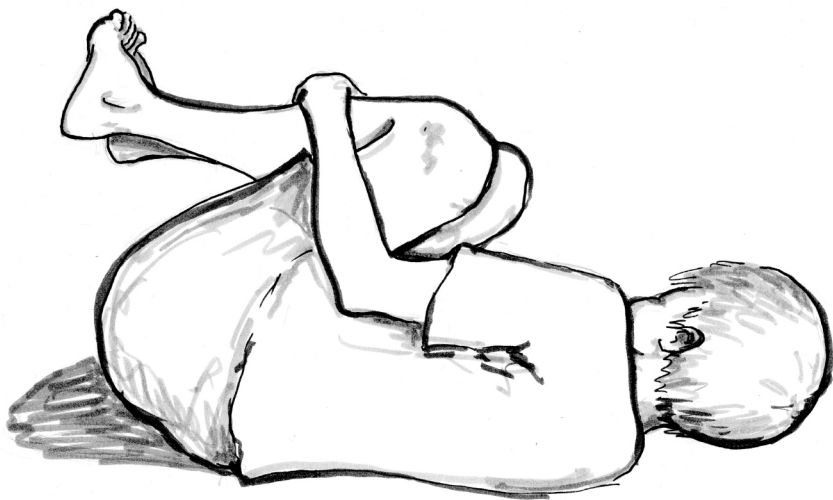


3. Tuck chin.
Make yourself into a ball.

4. Lean on back, slightly sided. Roll on your back.



5. Release on side. Let the energy dissipate. Relax on ground.



Taken these into account, the idea of the Now-Fall prepared people for the loss of everything as they knew it. Fear had to become a familiar feeling, however still negative. Fear was supposed not to be enjoyed but rather become a necessary tool in the Great Process of the Full-Fall. Once the Full-Fall is achieved, the Fear had to continue to be a tool for keeping transformation in a flow.

(...)

The fear of losing the world as you know is very similar with the fear felt when the body is in danger of injuries. This simple observation led to the creation of the Now-Fall Training system. Referred to as NFT, this system enabled people who practiced it to prepare for the Full-Fall. The NFT consisted of multiple types of fall exercises adapted for a variety of people. According to age, health state, habitual gear etc., one could practice the fall of one's own body regularly. Done simply as a sports exercise, a religious ritual or a consumer habit, the NFT exercises were easily integrated into everyday life. One could practice falling without getting hurt at home, on the street or in collective situations. A micro-industry of NFT gyms flourished packed fully with experts, sports gear and lounge spaces. It could seem that it was another exotic sport trend like the capoeira or jujitsu once were. Although to many it looked like this for a while, it wasn't. The consequences of the NFT were not physical fitness, muscular strength or a slimmer body. The NFT prepared people for the opposite of getting along with structures that they didn't like. It was not about adapting but about un-adapting. In the process of training, one would achieve several abilities necessary for the Full-Fall process: stop avoiding fear of losing everything, enact one or several action(s) that risk who you are in the world, survive losing everything, change one's own subjectivity after the Fall.

(...)

Done in the name of none, of no God, no Father, no Capital, no Man and no Empire, the Fall escaped any attempts of formally condemning the practice. It was simultaneously called by the Fear-of-Fearing ones a world conspiracy, a new age religion, a terrorist organization, a hipster fandom or the new enfant terrible of critical theory. It was neither. It was just, simply a vision that an overwhelming amount of people had.

Archetypal subjectivities emerged that came to inspire thousands. Forgotten, buried, underground subjectivities: zombies, vampires and parasites. All, figures of collapse, fail and disenchantment. The Full-Fall process took between six months and two years to start, it is still debated. What is sure is that once started the Full-Fall process could not be stopped. Nobody is sure who really started but what's sure is by the time it did, over a hundred million were already practicing the NFT. There were some great events that everyone remembers as influential like the collective collapse of an entire core department at Google with the headline: "This is not a strike/ this is Collapse" or like that great chef that, while live on TV, just refused to cook meat in front of hundreds of thousands of viewers. Or that great fail of the World Football Final, when two thirds of the players refused to play and just lay on the grass and talked. Of course, all of these would've remained casual events if they wouldn't have formed a whole chain. It took just about three years for the great systems to crash. (...)

Now, what remains of the Old World are harmless Nostalgia Parks like the funny little Profitland for the nostalgics of capitalism. Fortunately however, there aren't many nostalgics of any sorts..."

Irreconcilable Bodies: Out of the Graves and into the Streets

Mihai Lukacs

“Out of the Apocalypse” is a novel written by Alecu Ivan Ghilia and published in 1960 about the efforts to fight fascism (the lived apocalypse) and what type of world can be created after its demise. An important character of this novel is the communist agitator, Neculaie, who dies in hospital after being wounded. His brother, doctor Vereanu, refuses to help him and even contributes to his death by collaborating with the fascist authorities. A relevant scene of the novel takes place at Niculaie’s grave when his brother is there. The communist agitator comes back to life in order to haunt the living: “The silence was crushing him. He got close to the earth and listened to it shivery as it was coming from the unknown, filled with darkness and threat and also something fathomless like a mysterious whisper coming from where Nicolaie got stuck and where life transformed itself into grass and filled the bark with sap.” This shattering silence that anticipates a frightening event has somatic effects:

“His lips dried. A cold and nasty sweat got on his temples. A black and ragged fog got in front of his eyes and through that fog, golden concentric circles appeared and disappeared chaotically and ramblingly... then colors mixed, melted and left him in a thick and heavy darkness like an opened grave. He slid into that darkness, he grasped the dirt, he slid down and the darkness entered him like a dirt fog, drip by drip, flooding his blood, his brain; it was getting under his eaves, it was pressing his eyes, it was sucking and pulling him down, always down, into the void. He clenched his senses and started to shiver and as he was laying like this in the dirt, the grave in front of him started to shake.

The grave opened slowly in the frightening silence and Neculaie moved his arms:

- How much? he yelled. What was your price?

- No! he yelled. Verboten!

- You will answer for it. The judgment is coming! The Last Judgment!

His stomach contracted, he jumped on his feet and started to run. He was running slower and slower, drenched by fear and pushing his shoulders in front like he was fighting the air density, moving through it like in stormy waters. He was feeling empty inside, emptied, crushed by the silence around him and by that agonizing flounder, and the darkness was entering him drop by drop, a thin and ragged stream. It was getting into his blood, his temples; it was pressing his temples and eyes; it was sucking him like a cold and sticky jellyfish, and it was pulling him down, down in the void without escape or return.”[1]

The zombie is nothing less than material and real by missing the reduction to an epistemic possibility or the lack of substance of the ghost. The zombie

functions as an ontic/hauntic object, neither being or nonbeing,[2] that can offer a different perspective to the current socio-political situation and a promise of demise, an imagined world beyond apocalypse and capitalism.

In 2007, Magnus Mørkøre Johannesen wrote the manifesto for the Zombie Communist Party.

[3] Rejecting the idea of being just “another” radical group on the fringes of politics or even religion, Johannesen put a focus on the uniqueness of such an endeavor. The lack of claims, grand promises or benefits was connected to the only purpose of the party: redistribution of wealth to the undead comrades. The major failure of the living communism was produced precisely by the centrality of the existence, of the living flesh. The zombie communist possibility functions within the coming afterlife: the world’s annual 60 million people dying are waiting to rise again as communist zombies because they have nothing to lose.

In a short story from 2012,[4] Laura Sorin imagines the apocalypse as a zombie insurrection from the margins, the zombie army, resurrected from the cemeteries located on the outskirts of Bucharest, attacks all the symbols of the state authorities. Their first victims are the riot cops with inadequate methods for the zombie insurrection which crushes them in a gruesomely described manner. They are slowly moving to the center of Bucharest, occupying emblematic locations of power, while the dead cops are themselves joining the struggle as zombies.

The eccentricity of such outrageous ideas were used before for times of crisis and as exits from the apocalyptic situations of specific historical moments (like in Ghilia’s novel). The communist zombie exposes the limits of the human subject and capitalism: the zombie position is not a liberating one per se, but nevertheless challenges the historical understanding of the undead as slave through the irreconcilable body, alive and dead at the same time, and explodes the dialectical model of master/slave, subject/object and introduces the negative dialectic of the antisubject of capitalism.

[5] As a form of hopelessness, when happiness and justice could be found only in the grave or beyond it, when lack, difficulty and depression rules, an old saying went like this: “Dead people, get out of your graves, so that we, the living, can enter.”[6] The condition of the undead, the living dead, the zombified anti-subject, functioned as a resentful separation from the feel-good petit bourgeois universe and while the zombies are about to mix with the living, the precarious living becomes

zombified. The capitalist imperative of class separation, the final interdiction and the alarming source of all abjection, “the dead with the dead and the living with the living”, gets irremediable broken. The location of communism, agitation, counter-attack and destruction of the existing ruling models dawns as the silent cemetery, the unsafe place of organizing the zombie insurrection.

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Nibbling Sunflower Seeds in the Afterworld
Arnold Şlahter



Placing and cracking



Separating



Spitting



Eating

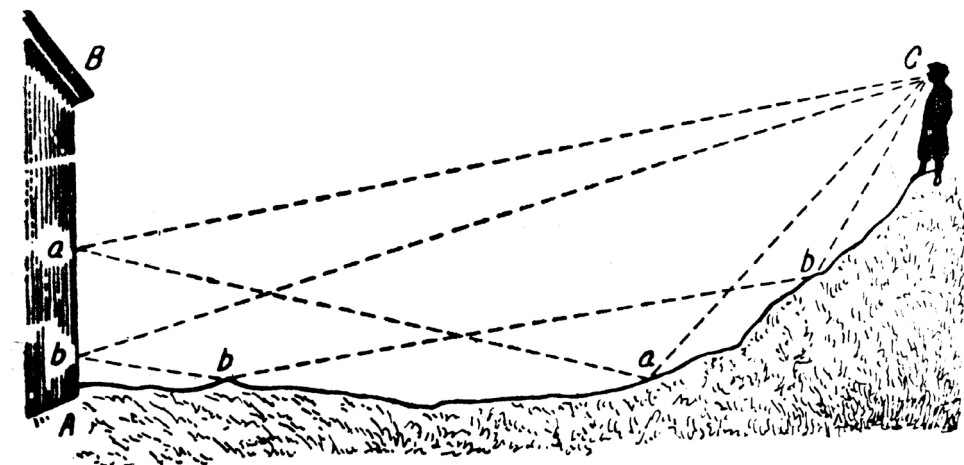
Voice in the Chasm

Claudiu Cobilanschi

<http://centruldecalcul.blogspot.ro>

EN: Searching for the echo on a rugged terrain necessitates certain abilities. Even if one finds the perfect spot, we still have to know how to produce the echo. First of all we can't stay too close to the obstacle: it is imperative that the sound has to travel for a longer distance, otherwise the echo will return too quickly and fuse with the sound itself too easily. Even if the echo "responds in open air for every sound" it doesn't do it equally clear for every possible sound. As long as the sound is short and clear, the echo will be as clear as possible. The best would be to start clapping your hands. The human voice is really not appropriate, especially the male voice: the high pitched voices of women and children have a much better echo.

RO: Căutarea ecoului pe teren accidentat necesită o oarecare obișnuință. Chiar găsind un loc potrivit, mai trebuie să ne pricepem să producem ecoul. Înainte de toate nu trebuie să ne așezăm prea aproape de obstacolul respectiv: este necesar ca sunetul să parcurgă un drum suficient de lung pentru ca ecoul să nu se înapoieze prea repede și să nu se contopească cu însuși sunetul. Deși ecoul "răspunde în aer liber la fiecare sunet" el nu o face clar pentru orice sunet. Cu cât sunetul este mai scurt și mai pronunțat, cu atât ecoul este mai clar. Cel mai bine este să recurgem la bătutul din palme. Sunetul vocii omenеști este și mai puțin potrivit, mai ales al vocii bărbătești; notele mai înalte ale vocilor de femei și de copii dau un ecou mai clar.



Putrescience - Decomposing Knowledge on the Bottomless Pit

Stefan Tiron

2012 has been dully hailed as a year of magnificent cosmic dramas, the zenith of cataclysmic thinking and apocalyptic astronomy, preparing humanity for the much too close and destructively intimate encounters to come. Cinematography, eschatology, philosophy, politics, horrorism, science fiction, the blogs, the tweets, the festivals are meditating and pulsating around titanic objects of immense scale and timeless trajectory, spewing out tremendous jets of written and illustrative matter in a celebration of the encroaching event horizon. It is as if freak weather has finally joined the chorus of heavenly cosmic storms, the meteorological has finally been embraced by the meteoritic.

As I humbly salute and recognize the galactic necessity of pre-religious and pre-scientific terror blowing down theoretical and analytic solar winds that should disrupt the all-knowing order of things and the hierarchy of astral certitudes, I have to scurry along the bottom.

Amidst fruit flies and mildew I started shifting the various calamities in my head and something crept up with a decidedly non-cosmic tinge. It was a lingering thought about putrefaction, about omnipresent bottom-dwelling and the murky waters of being. Being in the middle, or more clearly at the bottom of a gaseous atmospheric ocean I suddenly realized in this autumnal hour, in the countryside, that we are also a constitutive part of a multitude of detritivore creatures. More and more, far away from the clean garbage disposal technology and its hermetic lids, I realized how much the world all around us dwells in various degrees of decomposition, freeing locked nutrients to harbor more detritivore diversity. Putrescencia should be this knowledge of immanent putrescence and of the omnipresent putrifying knowledge. These are a few thoughts that might get an extension on further blog installments or eventual republication.

The first process of decomposition is autolysis - the decomposition of the body by the body's OWN internal chemicals and enzymes. Far from something pushing from outside, far from the immense gravitational pull of a neutron star, we and most of the surrounding world is already having its own wetware proto-nanotech "Grey Goo" meltdown: decomposition. This is why we

should maybe consider autolysis (self-digestion) as a form of surprising and welcome auto-ecophagy.

Putrescencia also touches on the religious issue of incorruptibility of the body, the miraculous and inexplicable preservation of bodies in the face of surrounding putrescence. Preservatives of any kind, the infamous E numbers of the Codex Alimentarius committee should be regarded as part of the same embalming doctrine ensuring a maximum of sacred incorruptibility in the face of universal spoilage and omnipresent decomposition. Hence modernity is caught in a techno-gnostic race against meta-corruption, against what it considers as monstrous forces of corruptible matter - and in the same time locking life out, negating the transformative and distributive power of trophic cycles.

We must make clear the fact that meditating on putrescence and decomposition has nothing to do with mere death or a feeling of disgust. The antinomy of death and life disappears within putrescence. Here true death is that which wants to be permanently locked away, as far as possible from everything that might subvert it. Death is that which tries to keep incorruptible, intangible, inaccessible and aloof. Only putrescence allows life after death and that is why we have been always historical necronauts of a sort or another.

Let's finally consider some of the most terrifying and disastrous imagery - the one in which putrefaction doesn't happen, a landscape not just of destruction and catastrophic aftermath but of the impossibility of an aftermath. Imagine a netherworld where saprophytic life is gone, where rapid chemical decomposition and absorption is impossible, it's a world where cadavers accumulate and just pile up sky-high. When we think about the KT boundary mass extinction we are sure to imagine a dinosaurian deathzone, but we should also keep in mind that it didn't last forever. It quickly became a feast for the humble and active decomposers and crocodilian scavengers.

The limits and rhythms of decay are our best measure of hope.

Decay-time is vital time when we think about toxins and radioactive material for example, since it is basically the time when the living will be permitted to go on after the doom of slow decay.

Humans are demersal (demergere - latin to sink) sinking beings and bottom-dwellers that filter through the bountiful detritus that is always falling to their bottom. In this possibly bottomless story of mythical reversals, food rains on us always from the trees or sky above like marine snow,

the only difference being that this more or less fresh detritus is suspended in water columns and accumulating as rich humus heaps on terra firma.

Parenthetically, the abyssal depth and the ooze of timeless eons is also one of the primary and most enduring horrific tropes encountered in Lovecraft or Carpenter's *The Fog*. There is a series of countless aquatic and abyssal horror movies culminating in the year 1989 apparently with *Leviathan*, *The Abyss*, *DeepStar Six*, *The Evil Below*, *Lords of the Deep*, and *The Rift (Endless Descent)*.

It is all about cryptobiological lochnessianisms, claustrophobia, asphyxiation, dagonology, sunken cities and atlantean teratology assaulting the shores of sanity, technology and humanity. There is a seemingly inbuilt, culturally-entrenched disgust against the perceived impurity of putrescence and the colorless beings associated with it. Livid, translucent, abyssal creatures as well as more humble bioluminescent fungi are intimations of the unnatural, of the dangerous and the hidden. The same holds true for the seething mass of excremental invertebrates squirming and munching their way through literature, art and cinema. Punitive morality is especially keen on condemning scavengers, those relatives of the decomposers. We have been taught to despise maggots, hyenas and vultures that have been

unduly described with loathing as hateful and dastardly beings. Most human groups or jobs connected to putrefaction, garbage disposal, dumpster-diving, tanning, disinfection, cadavers have been ostracized and ghettoized. Those that have historically dealt with putrescence have been regarded as untouchables.

In spite of this, the olfactive sensorium as our most basic platform for biosemiosis and our primal chemical communication network is heavily indebted to the transformative powers of the decomposers and their all-encompassing putrescence.

This is why in the end I would like to point out that even our most intimate and significant olfactory signatures are being jointly distilled with the help of countless fungi and bacteria harbored in our cavities, glands and follicles. They are constantly shaping and influencing our chemical vocabulary with a heavy and concrete richness that can only be compared to the distinctive odors of ripe blue cheese molds. In fact one such bacterium, *Brevibacterium linens* is responsible for the sharp smell of many blue cheeses, as well as foot odor and other human body odor markers.

Therefore I think there is much to be learned from dung heaps, carrion, rotten apples and the spoilage of this world.



Etruscan torture: a putrefied corpse attached to a live body

Microbification and Gash Politics

Irina Gheorghe

In *Bloodchild*, Octavia Butler describes a terrifying world in which humans have their skin slashed open to give birth to alien creatures gestating in their bodies. The Tlic population, rulers of a faraway planet on which Terrans are merely tolerated guests, reproduce through this interspecies parasitism - it's the price humanity has to pay to share the living space when their privilege has been lost and they must finally "pay the rent"¹. The Tlic-Terran symbiosis, however, is not fully imposed: only some of the people become pregnant "mothers" and "fathers", and their choice is based on love. Love not only for their siblings that they thus spare, but especially for the alien organism whose eggs they are about to host. The story is inspired by Octavia Butler's own fear of the botfly, an insect who lays its eggs inside mammals' skin, in the wounds left by other insects' bites. The passenger cannot be removed before the larva completes its growth cycle, gets out, and flies away by itself (otherwise there is a high risk of maggot parts remaining under the skin and creating infection). When the attempt to expel the alien inside creates rot and decay, prolonged parasitism becomes the only way and the horror of cohabitation turns into weird love.

Bloodchild could be the ultimate story of the love for the stranger that Michael Hardt is advocating for in his new writings², but with a bodily, material side added to it. If Hardt's political love still operates on the social level, continuing the discursive tradition of cultural theory, Butler's alien love is opening the field for affect: the physicality of its intervention blurs the boundaries between social and biological, self and non-self, ally and enemy. Hardt's love is utopian while Butler's could easily be cast under the shadow of dystopia, but maybe we need a third topos to describe it properly, a space-time of utopian-dystopian contamination.

In utopian constructions of new worlds, the borders with the already existing reality are clearly marked and fortified. High walls and deep waters separate the society of the past from the dream of the future. Under the terror of invasions, infiltrations and infections, autonomy and enclosure seem to offer the only promise of an untained space, guarded against a takeover from the outside. But if interior and exterior are already contaminated by one another separation becomes impossible and resistance annihilates itself.

Especially after 9/11, a lot has been written about the complex ways in which contemporary power operates. The assimilation of life itself by biopower, characteristic of the new societies of control, is aiming for the porous layer of affectivity, and the fear politics of the last decade was only the ultimate actualization of already rehearsed modes of operation. Leaving aside discourse and argument, political strategies have been increasingly aiming at the heart and guts, addressing not anymore the public's cognition but rather bodies's sensitivity to contentless impulses³. The "War on Terror" has been fought on aesthetic grounds, if we think of aesthetics in its original meaning as dealing with sensuous perception (from the Greek *aisthanesthai* to perceive by the senses/ mind, to feel). With the newly introduced terror alert system, sentiment was being steered on the monochrome fields of the color codes away from cold shades to the incandescent spectrum of yellow, orange and red. Fear is not anymore something to be overcome by way of a rational social contract (as was the case for classical political proposals such as Hobbes' *Leviathan*) but becomes the very fabric of governmentality, woven continuously in a network of unified perception. The contemporary political scene in the global North appears to be a huge industrial ruin turned party hall, in which governments are id-jing popular moods on the shared waves of sound and psychotropic substances.

In the same way, critical studies about contemporary economy are revealing the non-conscious triggers of consumption, as well as the affective resources put to work in the post-fordist workplace, taking over the most intimate aspects of our lives. There is a misty fog cast over the present, and there seems to be no way out, we are trapped in an intricate maze of capitalist contagion, in which immunisation appears like the only possible counter-strategy.

Contagion is related to the horror of being invaded by something external to oneself, a mischievous entity infiltrating the body through physical contact. Somatic in its occurrence, contagion (from the Latin *contingere* to touch closely) is a multi-directional transmission happening at the level of the skin, uniting bodies in a network of affectability, with unpredictable results as to how these bodies will respond. The fear of contagion brings about the necessity for hermetic closure, it is the horror of exteriority as potentially taking over the homeostatic, self-regulating organism.

In terms of political activism, the fear of contagion is related to the desire to build autonomous

zones (temporary autonomous zones) which can retain their purity in relation to the system. There is a generalized infection which needs to be quarantined and cured before any possibilities for change are imagined.

Based on the biological theory of endosymbiosis put forward by Lynn Margulis, Luciana Parisi proposes an alternative view on contagion⁴, which is not the invasion of a radically different other but rather a horizontal transversal information transmission which is possible due to an ancient common history of nucleus-cell life and bacterial life. "We are but an accident in the history of bacteria" (Stephen Jay Gould). According to Margulis, nucleic cells (eukaryotes) formed as a result of a long term parasitism of non-nucleic cells (prokaryotes) by bacteria. The immunitary system can never offer complete protection in front of the unhuman, microscale enemy as it is already contained within, terror is actually self-terror. In the same way, biopolitical resistance triggers autoimmunity responses, there is no alien other to be expelled which is not already deeply engrained. But if we take seriously a symbiosis between the life of the multitude and the forces of capital, delving into multiple layers of material and immaterial existence, what strategies can be developed which account for this mutualism?

Opposed to the hermetic closures of autonomist lines of thought Brian Massumi proposes a radical openness, he opposes to the autonomy of the individual or a social group the autonomy of affect itself. Affect is different from emotion in that it is pre-subjective, pre-personal, it is "autonomous to the degree to which it escapes confinement in a particular body whose vitality, or potential for interaction, it is". The individual is no longer the self-contained, self-determined compact unity, she is placed in a field of forces, is the result of their intersections, tensions, collisions. Affect is biophysical, but for Massumi its autonomy accounts for its "participation in the virtual". However this openness, fluidification, becoming liquid of the body and soul is exactly what contemporary capitalism expects from its ever more flexible subjects. A fluid self, open to topological stretches as a result of external pressures, changing shape but never breaking - "the mole is the animal of the spaces of enclosure, but the serpent is that of the societies of control"⁶. The solid body of the industrial society - in Foucault's terms the society of discipline - has been replaced by liquified corporeality of control society, with the help of molecular biology and

quantum physics which see everything in terms of particles, nano-elements, micro-flows.

How can we think of a parasitic approach which is not the unlimited openness that neo-liberalism has already put in place? Perhaps it could be a politics which is neither immunitary occlusion nor overflow, but rather works by minute niche spills, a gash politics which is neither solid nor liquid but is inseparably placed between the two.

1. Octavia Butler, *Bloodchild*, in Octavia E. Butler, *Bloodchild: And Other Stories*, Seven Stories Press, New York, 1996 (first published in Isaac Asimov's *Science Fiction Magazine*, 1984).
2. Michael Hardt, *About Love*, European Graduate School conference, 2007. <http://www.youtube.com/watch?v=ioopkoppabl>
3. Brian Massumi, *Fear (The Spectrum Said)*, positions 13:1, Duke University Press, 2005.
4. Luciana Parisi and Steve Goodman, *Affect of Nanoterror*, *Culture Machine* Vol. 7, 2005. <http://www.culturemachine.net/index.php/cm/article/viewArticle/29/36>
5. Brian Massumi, *Autonomy of Affect* in Brian Massumi (ed.), *Movement, Affect, Sensation Parables for the Virtual*, Duke University Press, 2002
6. Gilles Deleuze, *Postscript on the Societies of Control*, *October* Vol. 59, 1992 (first appeared in *L'autre journal*, May 1990).

The Outernational Condition

Ion Dumitrescu

International

Everyone strives to be International, invited in international festivals, on international labels, in short on the international market. How can we describe and define the music world outside the western perspective and its market/industry apparatus? Throughout the twentieth century for various political, historical and economic reasons the North American - European conglomerate has written and published the music history as well as the art history in general. The main and only academia canonized itself and together with orbiting counter-cultural “academies” almost all artistic expressions in this territory were documented, contextualized, categorized and inserted into the history very early on.

The International perspective comes from a specific, traditional, European, political point of view; we see the world unraveling evenly from an imaginary center that still bears the formal colonial pathos, reverberations of the “Exposition Universelle” paradigm of the XIX century. But as identity and historicity were always the main pillars for building the supremacy in the age of reason and enlightenment it's no wonder that together with the augmentation of economic and technological power the narrative that distinguishes the most advanced culture from “other cultures” was further legitimize. The central nerve system of the capitalist organism was the outcome of centuries of academia and (emerging) market complicity. In the end, Western - Europe has archived itself, a case of historic autophagy that has now regurgitated the International market structure.

Outernational

Outernational domain is defined by obscurity, grey border areas, unequal times of exposure, dark spots, frequent amnesia and violent shifts. Due to totalitarian regimes, wars (warm or cold), post-colonial lack of autonomy or just poverty the outernational body found itself outside of history, always considered an echo of the international core. Many artists in these peripheral regions were active for a few years (let's say early sixties - late seventies) and then disappeared with almost no trace. In some cases the whole music scene would disappear or radically transform (as in Iran, before and after the 1979 revolution, Romania after Ceausescu's July thesis, Turkey in between coups d'etat etc.). We have to separate from the

start two phases of the outernational production with their specific historical conditions. The first one would roughly extend from the sixties to the eighties and the second one from the nineties to the present day. Unlike the international music scene the outernational one is marked by lack of memory, no archival consciousness, an uneven terrain perforated by numerous holes and discontinuities. These out-of-history artistic expressions never consolidate; they linger in partial isolation and hard to trace genealogies. The spectre of disappearance is always the horizon of the outernational.

After decades these outer-regions have sometimes partially or fully “re-opened” and pieces of information and fragmented histories began to protrude both ways. Even today entire sonic realms are inaccessible to the western/northern hemisphere. Of course it also happened that once arrived in London or New York during the sixties and seventies outernational artists as Fela Kuti or Bob Marley influenced the western sounds forever, revealing whole new genres. Most of the musical masters of the outernational pantheon remained - in that epoch - exterior to the rock, jazz, electronica and pop history (to randomly name just a very few): Kourosh Yaghmaei, Ahmad Zahir, Rodion G.A., FSB, Sven Grünberg's Mess, Simo Lazarov, Czeslaw Niemen, Erkin Koray, Krzysztof Komeda, Mini, Mehrpouya, Aris San, Oko, Charanit Singh, Farid El Atrache, Orhan Gencebay, Tempano. Some of them were local heroes with brief or long-live carriers, some marginal even in their own countries; several of them were recuperated and re-issued internationally after twenty or thirty years. This process of resurfacing the giants of the first period of the outernational is still going on through passionate western labels like Grey Past Records, Strut Records, Finders Keepers, Sublime Frequencies, Pharaway Sounds and others.

Digging in the netherworld

The International sphere is self-sufficient, it lives out of its own production and consumption, it's hard to penetrate it from the outside although it's touching the very far corners of the globe. The International music and stories will always come to you, it's hard to avoid them. On every channel, through every social network and music platform the international patrimony is shot with great power from a ubiquitous center in all directions. It's like when we find a Shakin' Stevens poster in a Himalayan shack or a Coca Cola add in a Siberian village.

By contrast, the outernational is always hidden, mazy. Today one still has to put a lot of effort

and patience to accede to those regions, trapped in translations on local YouTube channels or trojan infested download forums, searching for phone recorded Kurdish or Azerbaijan weddings, browsing through a jungle of pop-up windows. Adding that although CD's (compilations or albums) are sometimes being released they will almost never get indexed on discogs.com or similar Internet western-based archives.

If one would want to map the musical landscape of eastern Europe in detail one would have to undergo totally different procedures of digging. Excavating in this nether-sphere was never easy, in cities with almost no record stores, scarce footage and an atrophied culture of archiving. Digging, researching in Romania feels more like excavating. It is done on the Internet, on YouTube and local eBay-type of platforms (okazii.ro, mercador.ro etc.), in people's homes, at flea markets etc. Meteorites (outsiders) are rarely piercing through and the international dominion is overwhelmed. Rarely a whole outernational scene of a particular genre gets exposed, almost never (the brazilian tropicalists are an exception). Take the case of Omar Souleyman's trajectory, surfacing in the western sphere after a few hundred albums already released in his country. It's true that "Album" in the outernational jargon means many times just a recording of a live wedding performance.

Invisibility

The outernational realm begins at the outskirts of the international, in the shadow lands, the unregulated ponds. Its present-day music is almost inexistent on soundcloud, mixcloud, or any online platform as junodownload, beatport etc. The production and diffusion are completely different, for instance Romanian manele - the contemporary rroma music that has spread around the Balkans with different flavours and modulations - is living off the wedding industry. Musicians release singles and YouTube videos just to ensure the flow of wedding gigs. Sometimes the music gets hybridized with pop and dance beats textures in their attempt to aim at the mainstream. In spite of that, local manele stars usually earn their main money at bigger or smaller mafia bosses' weddings. Manele music never gets aired on radio (a characteristic that looks like another form of discrimination towards rroma people) while TV stations have embraced it periodically in a tabloid way. Although there are hundreds of manele artists they all operate through two or three agents while recording and production are limited to very few studios.

The terminology confusion and the overlapping of mainstream and underground are a common contemporary outernational paradox. The manele case is very telling again, being both underground and "overground", having millions of listeners but never showing up in local tops. Even if in some of these bordering countries the orthodox (western) market procedures are in full impetus, with some states joining the European Union, many of these societies still maintain an outernational dynamic with pseudo-industries, mass piracy and copyright infringement. Locally one can have immensely popular artists never heard of outside the borders of that specific country. But the reverse is also possible, very obscure locally but with mild or big success internationally.

For example in Romania the underground is sometimes very visible while the mainstream hits are sometimes so cheaply produced that one might think they are made somewhere in a dungeon equipped with a midi controller. Musicians try to accede the international sphere through any channel but they frequently disappear into their own niche in lack of a local market or structure to support it. Apart from the wedding music industry it feels that in Romania every artist is its niche.

In front of the Iron Curtain

The East always knew or was keen to find out what was going on in the West (many times at odds with the official propaganda) while the West was completely oblivious to the fragmented patrimony of this outernational sphere most of the time. Behind the Iron Curtain there was usually one label per country. Electrecord in Romania, Melodya in The Soviet Union (by far the biggest in the eastern block), Moiras in Hungary, Balkanton in Bulgaria, Yugoton in Yugoslavia, Amiga in DDR, etc. They were not obeying the laws of the (any) market. Although popular artists existed, aired on radio and TV, featured in youth magazines and local pop tops, party politics still dictated the artistic hierarchy most of the time, the number of records pressed and the licenses for playing live. Labels had clear politics regarding the music of minorities, also they had to release a certain number of albums with traditional music (whatever "traditional" meant ideologically at a given period). Everything was according to a plan that had to be regularly re-checked by bureaucracy and censorship (that sometimes overlapped).

In all these scenarios bands and artists concerned with rock, jazz and some other western influenced pop had a hard time playing and, most of all, recording. But the cultural production plans of the state were not always so effective, before the

Romanian mini - cultural revolution of Ceausescu western contaminations started to spawn new sounds, bands and student festivals for this new music interferences. Then gradually but briefly musicians developed autonomously, weaning and slowly fading in the terrible eighties.

For someone in front of the Iron Curtain (looking over the fresh ruins of the wall) the east seemed an unmolded territory with resilient subjects living in geo-political dim light, humanoid silhouettes agitating in obscurity, apparently not fully developed, too weird to live too rare to die, craving to break in the international habitus. Incomprehensible and unevolved on too many levels. It was only later that these outer-subjects were tamed and transformed in voracious consumers.

Transition

In the first stage of the mythical post-1989 transition towards capitalism what happened was more a depletion. The state owned labels disappeared in the first years after the '89 revolution leaving a no man's land of releasing music, piracy, DIY cassette reproduction and a genuine black market behavior. By the late nineties the vinyl warehouse of Electrecord in Romania was randomly emptied, the catalogue discontinued and finally the warehouse itself was dismantled with the remaining records being dropped by the tip lorry at the dump. Music lovers and doers adapted yet again through new modes of music proliferation, crummy local production and unsophisticated replication technologies.

"I hate World Music" - David Byrne

"World Music" niche has flourished for the past twenty years through dedicated labels, releases and festivals. Already heavily criticized it continues to show music from the "world" while we never see in these festivals folk/traditional music from Europe and North America nor do we see contemporary subjects performing the contemporary music hybrids of their "worlds". "World Music" is the rest of the world that the "main world" has accepted ideologically, the profile of the savage reshaped and repacked to make it digestible (profitable) inside the international industry. "World Music" syntagm seems extracted from a PR debate, the outcome of a marketers brain-storming. Under this umbrella musicians (albeit great ones) and genres are always displayed as exotic-primitive, with acoustic, ethnic instruments, representing the "traditional" that is felt as lost or artificialized in the west/north. World Music presents "cultures", non-western

musicians usually without technology, sounds from areas apparently totally isolated and unchanged for hundreds of years, the past pulsating in the present.

"World" artists are always represented as tamed, harmless indigenous, the former colonies are again infantilized but this time made profitable. The market structures are pin pointing the map of the "surround" sound, measuring and exposing actually the west/north radius. For the western consumer and the remorseful former colonialist "world music" is pure, it resonates with the new-age ethos, music cultures that haven't been altered by the tribulations of the civilized, urban, western developments. The occidental spectator is thus taking a glimpse on himself as a less rational, less developed subject but more sensitive, overwhelmingly emotional and real. This is the spectacle of the outside sphere, the exotic vitrine full of "authentic" items that has become an ersatz for spiritual experiences.

World Music is not international but is somehow an intensity of it. One will never get to hear in World Music festivals contemporary hybridized and electrified Kurdish halay, Romanian manele, Bulgarian Orkestras of chalga, Peruvian chicha, Palestinian dabke, Mexican narcocorrido and many, many other genres and styles - the outernational territory being as vast as the international one. The effervescent contemporary music of these netherworlds is truly left outside, too many uncontrolled tensions, problematic affinities and hard to frame expressions for the international consumers. This goes also for other genres in those same countries. Besides traditional styles much of the rest remains in an anechoic space.

The Outernational Scenario

The historic pattern is amazingly recognizable in the Outernational dominion. Usually the story goes like this: At some point during the sixties (many times even 1965) there was an "opening", in Romania, Egypt, Iran, Turkey, Thailand or in Brazil, suddenly American and European music pierced through visible and less visible walls, the capitalist media machine was spreading faster and faster its information on all continents with a profound impact on local pop cultures around the globe. Youngsters in Turkey were listening on American army radio stations based near Izmir. Consequently it spawned the first hybrids of the outernational. In the first instance western pop culture became a soft power weapon.

The "opening" happened in different degrees and lasted from 7 to 15 years. After that generally there

is a big negative closure, cultural revolutions or re-totalitarisation of societies, a general feeling of regress artistically and intellectually. The pseudo-underground music went really hidden, in the eighties the isolation increased; experimental bands disappeared or transformed and released only naive-utopian, easy listening, unproblematic tunes and albums. But the soft-power strategy, infesting distant countries with pop culture and obtaining standardized subjects produced other things, unexpected mutants (e.g. Azur, Albatros, Tomis Jr., Îngerii Negri - Romania). The subterranean economy became vital though precarious. It dispersed in many areas. Getting records was an obsession together with making or smuggling the necessary gear for bands to rehearse and to play. In the eastern block almost everyone had soviet or East German manufactured guitars; musicians were constructing DIY synths and amplifiers as well as speakers and (in the case of Rodion Roşca) even stroboscopes for live shows.

Mass piracy

After Eastern Europe lost the cold war it seemed all these etiolated nations would start from scratch with one model in sight, from the dark-grey decor to the luminescent future, the east will finally catch up and will mirror the until then forbidden west. But information was still limited, occasional, travelling abroad was still expensive, so the only way to update oneself was through newly arrived internet, public domain archives, piracy platforms and consequently the genesis of the whole download culture (music, movies and cracked software), the nightmare of the western industry of entertainment. The eastern blocked was too hungry and the transition too long, it jumped on the Internet; it was gold for the outernational environment, the proto capitalist goods were arriving progressively from the west but in the first instance mostly from further south-east, namely from Turkey. Before the Internet hit Romania, before international brands burst in we had a few years of genuine outernational capitalism.

Inner-outer complicities

There was always a strange and counter-intuitive circuit between Asian, oriental and African music areas and western traditions that cannibalized each other in the twentieth century. and mutually got infected with different periods of gestation. From the African origins of jazz there was a transition to the westernized jazz music that at some point contaminated Nigeria, Ethiopia and other countries which again spawned another

jazz language that consequently influenced the west in the seventies with kraut rock and other progressive jazz and rock bands integrating them and again forging new sound amalgams. Numerous links and unexpected dynamics surged, as it happened with rock music and reggae/dub, punk-ska association, the revelation of the Middle East and Asian type of trances who instantly were assimilated in the “psychedelic” nouveau niche that emerged in the sixties.

A Brief Printing Guide:

1. Page Scaling -> "None"
2. Go to "Properties"
3. Orientation -> "Landscape"
4. Binding -> Double-sided
5. Binding -> Left-bind
6. Print! Fold! Distribute!

